

From the editor



Only halfway into 2008 and there have been numerous changes around Townsville that have, and will, impact on the arts. The greatest changes, include Labour moving into power and the amalgamation of Townsville and Thuringowa, which will no doubt have more of an impact as time progresses.

There have also been a number of local people changing positions in the arts. Firstly, farewell to Adelina Malone (Cultural Centre), who has moved to Western Australia to take on the role of State Manager, with the Aboriginal Employment Strategy. Elly Murrell is no longer at Pinnacles Gallery, though Amber Church has moved into Pinnacles Gallery, from her role in the Perc Tucker Regional Gallery (PTRG), and Leah McManus has moved into

your own website
for as little as

\$275*

(art practitioners only)
*price includes gst

including:

- Home page
- Gallery Page
- CV & Statement Page
- Contact Page
- Hosting
- Artsguide Domain
- CMS Builder
- Online Community
- Online Tutorial
- Browser Compatibility



full design service available

invitation & catalogue

printing from **\$115*** price includes gst



SouthConnect
A FAST, RELIABLE AND SECURE HEALTH NETWORK

SouthConnect is more than just an internet connection...

SouthConnect is a private network available only to health providers in the Brisbane South area. SouthConnect is an initiative of Brisbane South Division of General Practice and utilises the technology and services provided by the Townsville General Practice Network's Collaborative Information Management System (CIMS).

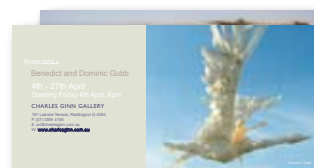
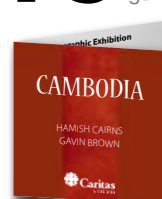
What does SouthConnect offer your practice?

- A fast, reliable and secure internet connection supplied, installed and maintained
- Your choice from a range of high speed and highly reliable internet connections
- Managed email including virus and spam scanning and support for HGA certificate signed and encrypted email
- Remote access allows you to connect to your practice from an external internet connection
- Off site backup (optional extra) is also available allowing your practice to backup their data to a secure external location via your private network connection
- Access to future services currently being developed for the managed private network

Join SouthConnect now & save \$620!

BSDGP will pay the \$620 Connection Fee for the first 7 general practices to subscribe to SouthConnect. Please note that a monthly subscription payment still applies. This varies depending on your connection speed.

Contact: Ben Cohn
Brisbane South Division of General Practice
Ph: 07 3274 1586
Email: bcohn@bsdgp.com.au



BRISBANE
& SOUTH EAST QUEENSLAND
ARTS GUIDE



arts info hub solution
artsguide.com.au

TOWNSVILLE
& THURINGOWA / CHARTERS TOWERS
CULTURAL / HERITAGE
ARTS GUIDE

for all your design, print, multimedia & publishing needs call
3E NOW on **1800 818 320** for a quote or go to: **www.3e.net.au/quotes**

Uli Liessman

Local Artist

Lori Hurst

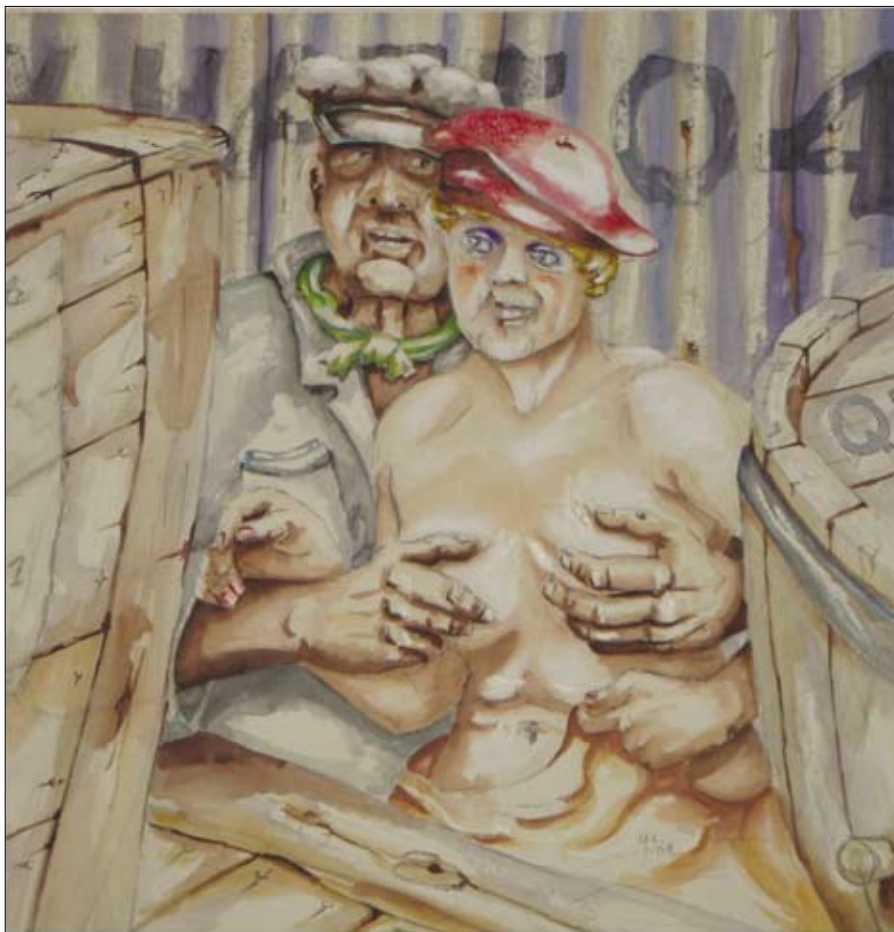
Vincent van Gogh lamented that he put his heart into his work and in the process lost his mind. 'There may be a great fire in our soul, yet no one ever comes near to warm himself at it, and the passers-by, see only a wisp of smoke.' By putting pen to paper, or brush to canvas, artists bare their souls to public scrutiny in the hope that at least some will recognise and appreciate the fire that burns within and, perchance, take something away with them.

Local artist Uli Liessmann's work is a visual gift. Stark black frames and mounts contrast dramatically with pictures bathed in warm, earthy colours. His work is richly narrative and the discerning viewer faces a dilemma, a challenge: penetrate the layers and discover the meaning hidden beneath the captured images.

Uli's work is an exploration of the social environment of urban life – today and yesteryear. His pictures depict a theme and many have a strong flavour of the 1930s era. His personal vision of people in everyday situations is largely figurative. By the placing of figures in a ubiquitous corrugated iron and paling fence world, he effectively achieves rhythm and repetition. At times, he composes the figures in an almost iconic fashion.

A passionate observer of the human condition, Uli's work offers witty, humorous and often acerbic comment on contemporary Australian social, business and political mores. This artist's discernment of human frailties is so acute, that at times his work borders on voyeurism. He invites the viewer to peer through a window frozen in time, at the most intimate aspects of the characters' lives. In all art forms, the most appealing subjects are those with whom we can identify, and so perceptive are Uli's insights that most would admit to at least a fleeting recognition of self in his work.

Through distortion, exaggerated foreshortening and deliberate manipulation of perspective, Uli has added an element of surrealism to his work. This is especially noticeable in his depiction of architectural components.



Uli has had his work hung at most Queensland galleries. He has also had more than a dozen solo exhibitions in Townsville and the Burdekin. He has sold his work at all of these exhibitions. Uli's last exhibition was at Umbrella Studio in Townsville in May 2007. Since

'...artists bare their souls to public scrutiny in the hope that at least some will recognise and appreciate the fire...'

1997, he has been the recipient of numerous awards and his work is on permanent display at the Ayr and Home Hill libraries. A board

member of Umbrella Studio for two years, he is also working towards publishing a book of his artwork.

During his artistic journey, which has spanned thirty years, this intrepid explorer of the human psyche has developed his own unique style. It is highly unlikely that anyone familiar with his distinctive work would not immediately recognise his innovative technique. It is his mark, his signature, and even if he could, Uli Liessmann has no desire to change. Working in all mediums, though mostly in pastel, he is a dedicated, passionate, and adventurous artist. Yet, he admits his art is a work in progress. Like all artists, he strives to capture the elusive beast: *perfection*.

For those who haven't yet had the experience of viewing Uli Liessmann's quirky observations of life, he currently has work at Umbrella Studio and also in Martas Gallery & Café. Love his work, or hate it, I challenge you to be indifferent to it. Pleasure, amusement, consternation: what you take from it personally depends on your own interpretation of this fine artist's perspective of the madhouse we call life. Hopefully, you will see more than a wisp of smoke.



Above Right: Uli Liessman, *The dock workers*, mixed media on paper, 420 * 400 mm
Left: Uli Liessman, *The last rivet on a new bridge*, 590 * 860 mm

A Journey Towards a PhD

Responsible Heritage – Writing back to Willie

A chance encounter with a bundle of old letters in my mother's home was the inauspicious beginnings for a four year research project which took me travelling throughout Queensland in the name of research and in search of creative inspiration.

The collection of letters, written between 1896 and 1906, were penned by a late nineteenth-century Queensland grazier, my great uncle, William Henry, while he lived and worked on Queensland cattle properties, *Tinnenburra* (SW Qld), *Bellenden Plains* and *Glenora* (Nth Qld). Will died of typhoid in 1907 at the age of 30.

The appearance of the ageing letters is now quite beautiful and I was able to use images of them to upholster furniture to use as artworks. Will wrote on both sides of the paper which is no longer white, and his words, while mostly still legible, are losing clarity as age and the chemical reaction of the ink breaks down the paper.

As I began to develop the connections between Will's life and my own, to build a sense of the historical, the practical and the material, I drew inspiration from my environments and the people with whom I interacted. The links that began to appear not only served to connect the ancestry that Will and I share, an invisible but indivisible link that connects us over the 100 years that separate us, but allowed me to develop other relationships.

As this study progressed, the material I amassed assumed other meanings and contexts as new knowledges were applied and my creativity reflected the evolving person that I was and am. Throughout the study, my responses fluctuated as my circumstances altered. Leaving an urban environment for one in the bush in North Queensland in the second half of my study period had a centring affect which allowed me to better resolve my creative direction and to allow deeper engagement with my subject/s.

I began the project taking digital photographs to document the research and journeys of research and they became more and more important as I got further into the study. While the images became an expression of my connection to space, they were also a visual diary of my research journey and have become fundamental to my research. As sites of observation and visual discourse, these and other photographs serve to illustrate concepts of perception, slippage, containment, identity formation, presence and absence, history and the present. As visual indicators of ethnographic, museum, gallery and arts practices, these and other photographic images ultimately serve to illustrate the processes of building knowledge, of research, creation and documentation.



I gradually developed a series of photographic images to reflect the landscapes through which I was moving – the roads, the sky, the earth and the water. The landscape had a significant impact on my progress. I was rained on, flooded, sunburnt, flyblown, ravaged by mosquitoes and march flies, blown about, and surrounded by the debris of a cyclone. Will lived near Tully in one of the wettest places in Australia, as I do, and he lived in one of the driest places of Queensland, near Cunnamulla. The concept of water as a metaphor for history was one of the directions I followed. Water reflects, obscures and contorts. It also destroys and nurtures. Sometimes it is easy to negotiate and other times it is difficult, even repels. But at all times, it sustains us, and our environment.



As an artist, I am continually drawn to working directly in and from the landscape and while not a landscape artist in the traditional sense, my observations of nature's infinite choice of views has translated to my work. As each slight turn of the body in the landscape provides a slightly different perspective, so too does each slight difference in my thinking alter the way I construct and display work. Similar concepts apply to the way I choose and construct my words. Building words and artworks is, in my mind, a 'crafting' of the raw material of my mind, resources and environment refined again and again until the point of most clarity is reached and ideas and materials fuse. It is that point of clarity that is the ultimate goal for each piece and the study as a whole. When the finite moment is reached, when, metaphorically speaking, all the string ends gather together to make rope, the strength becomes evident.

The concept of strength and endurance was one I used to develop a series of artworks working with string, a material which would have been available in Will's lifetime. Combining raw materials and artefacts I collected during my research, things that Will would have been familiar with, I created string braids with bark, horsehair and twine and suspended objects like ink bottles, knife steels and teapots from them.

From top: Valerie Keenan, detail of braid series - *Teapot Braids*

Valerie Keenan, photograph of William Henry, c. early 1900s, photographer unknown



These objects of the past in the present, objects of memory and other ways of living, provided a visual commentary on the changing nature of society. I purposely chose objects which provided visual evidence of the lapsing of time to accentuate this. The discoloration, dents and damage visible in the artefacts of my collection are a reflection on the process of ageing that affects us all, including myself. My own resilience is somewhat tempered and marked by time, as are the objects and processes with which I engage.



Artworks that I create are a manifestation of my mental and physical processes – my personal aesthetic – and their existence promotes a space for another layer of communication between the artwork and the world. While I might conceive of and produce an artwork, it ultimately speaks for and with itself.

This journey of research and creativity has allowed me to expand my ways of looking and learning. While it has been my intention as an artist to exhibit and/or sell artworks, I am also a consumer, audience and critic. Any product I create is a distillation of my perception, my memory, my emotional state, my skills and influences. The accumulative effect, whether it be on my artwork or my writing, has allowed for the continued revisiting of sites of creation to modify, adapt, layer or add new learnings or information as they surface, to provide clarity and evidence of comprehensive thinking and consideration.

From top: Valerie Keenan, Mourilyan Gallery installation, in foreground - *Saddle stands*, at rear - *Mantel*, and *Knife steel braids*
Valerie Keenan, *Murray pool*, digital photograph

a little white space

An artists' run contemporary art initiative
featuring young and emerging local artists

now showing

wake me up in a thousand years from now

paintings and lomo photographs by
Pia Armitage and Jo Caligiuri
a playful exploration
of futuristic themes



Take Off • Jo Caligiuri

opening

6.30pm Friday 13th June
The Brewery, Wine bar
252 Flinders St, Townsville

showing

13th June – 6th July 2008

proudly supported by



COMMUNICATION
DESIGN



Anna Mango

Profiling local talent

Ann-Marie Lesca

Local artist, Anna Mango, is an Australian born Sami. Her parents are Sami Indigenous people of Lapland, who migrated from the Arctic Circle in 1959 on a paid passage program. Mango is a first generation Australian. She received her education at James Cook University, Townsville, graduating with an associate diploma in commercial art, and she says that she loved every minute of. After completing her degree, she became a graphic designer, and then a freelance fine artist.

Mango describes herself as an expressionistic painter, who uses broad, loose, brush strokes in her paintings. The technique of unexpected paint dribbles, splashes, blobs and lumps is what excites her the most about her work.

Mango predominantly loves to use industrial, domestic house paints as she says she can do anything with them – but also enjoys painting with acrylics and enamels.

The scale of her work is quite large. She says “bigger is better”. This is so she can work at a distance from her canvas. Anna is not interested in fine detail. Once she starts painting, she says it’s a wild process. She does not work from an easel, but prefers to work on a flat surface, because “as a child you do not work on an easel when you paint”. Mango loves moving the paint around and throwing on the colours. The result is unexpected. For her, it is exciting when she lifts the canvas and has a look at it on the vertical. The process for her is exhilarating from beginning to end.

Mango says that “you can identify a mango when you see one”. She stated, that she has had a lot of feedback over the years, with people saying that there is an energy and emotion that floats through her work. She is always interested as to whether her audience can see the “mango emotions” in her work that defines her style.

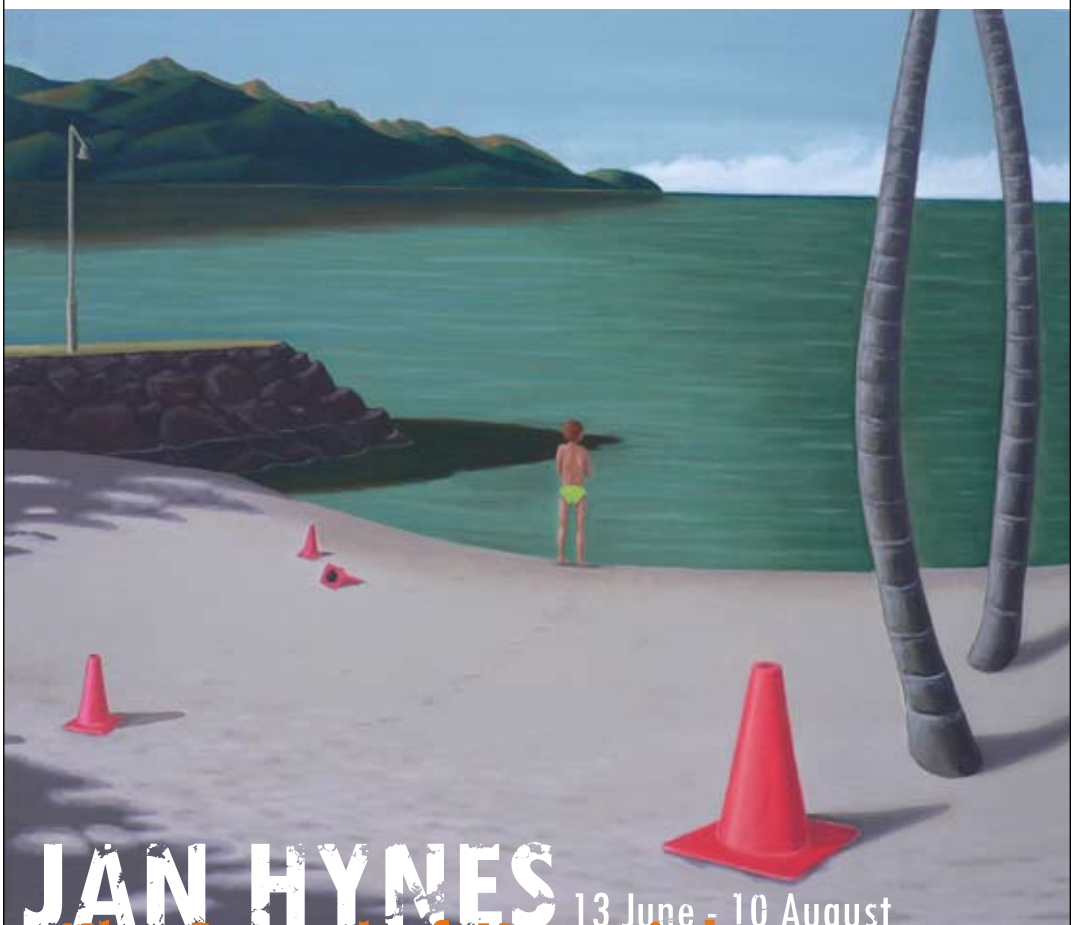
There are many artists that influence Mango’s work, some of who include, Picasso, Matisse, Brett Whiteley, John Olsen and Sir Sidney Nolan. Her love of Picasso has grown since her and her sister spent time at the Picasso Museum in Spain. Mango was able to see some of Picasso’s earlier work as well as his development. She loves the emotive, expressionistic and

abstracted qualities in which he holds. His private and artistic life is also an inspiration as it is one that she can relate to. The beautiful forms and colour attract Mango to Matisse’s work. She finds them simplistically gorgeous. However, it is the amazing distortion of Brett Whiteley’s work that interests and inspires her the most.

Other than painting, Mango also enjoys sculpting. She worked alongside Steve and Sharon Crowe on a project for the 2007 Strand Ephemera which won the People’s Choice Award. Their ephemeral artwork was an experiment with collage and mixed media, creating a driftwood crocodile.

In the month of July, Mango has been invited to have a very small intimate show in Honolulu where she is going to showcase her nudes “The Shape of a Woman”. Mango said she is also embarking on an enormous project, where she will be endeavouring to take her annual Townsville show to Hawaii in November. Mango has been speaking with The Australian Arts Business Foundation in regards to making this a reality. There are currently a number of Mango’s permanent works on display at The Barefoot Gallery in Horseshoe Bay. Otherwise, her work can be viewed online, at www.annamangoartworks.com.au, or, if you would prefer to meet Anna Mango and view her artwork in her studio, you can find her contact details on her website, and give her a call.

PERC TUCKER REGIONAL GALLERY



JAN HYNES

13 June - 10 August

The Strand of Hynesight

Columbia and the Bronze of Botero

Bernadette Ashley

Being in the presence of a Fernando Botero bronze is memorable. The polished curves invite touch, the scale fills your visual field and the exaggerated proportions play with your imagination. The effect is almost caricature, but is pulled back from the brink by minimalist treatment, perfectly balanced symmetry and flawless finishing.

So to find myself in the Plaza Botero in Medellin, Colombia, in late March, surrounded by more than twenty of his sculptures, was a sensory treat, even if a little overwhelming. The afternoon sunshine, softened by the ever-present smog, was reflected from the rounded surfaces, creating an ambient glow. The deep brown of the bronzes was worn to shiny brassiness in places, showing where the locals prop to talk, or sit on a plinth for a rest with their shopping bags. Or perhaps the result of visitors who simply can't resist to pat the paws of the *Perro* (dog) or *Gato* (cat) or to slyly stroke the round breasts of the *Venus Dormida* (Sleeping Venus).

Botero isn't exactly a household name in Australia, despite being a star of Latin American art. But as soon as you see his work, you are struck by its familiarity, you know you have seen it before. His sculptures and paintings feature corpulent figures, whether human or animal, and have a slightly comic quality, except that the subject matter is often quite controversial and dark.

Now in his mid seventies, Botero's *Abu Grahیب* series of paintings caused a stir in the USA only last year. It reinforced his position against the abuse of human rights, no doubt honed by being born in a country that was constantly suffering with civil wars, coups and short-lived governments since European colonisation.

Fernando Botero is a native of Medellin, a city more closely associated with the cocaine cartels than art. With that dark chapter long over, the city is reconfiguring its reputation, and a cultural focus is part of that. To further the city's reclamation and recovery, its famous son donated not only a considerable back catalogue of his own works, but also a part of his personal collection of (mainly modernist) works by other artists. The Museo de Antioquia (named for the province in central Colombia of which Medellin is the capital) was relocated to the Municipal Palace in the heart of the city in 2000, and the Plaza Botero was established outside the Museo's front doors. Botero attended the opening and personally guided the first wave of visitors, schoolchildren, through the museum.

The content and quality of the museum's collection is therefore quite a surprise, and having visited the Museum of Contemporary Art in Los Angeles on a stopover on my way to Colombia, I found myself revisiting some of the artists featured there, such as Frank Stella, Helen Frankenthaler and Robert Rauschenberg. Botero also donated Ernst, Baladaccini and Rodin sculptures. The museum has areas devoted to everything from pre-Colombian artefacts, colonial portraiture and religious art, to early photography.

The jewel, though, is the entire floor devoted to the *Donación Botero*. It allows the visitor to appreciate the development of Botero's art, as it houses drawings, paintings and sculptures from all periods of his life. While his exaggerated figures are still clearly representational and are described as *situational portraiture*, many works include elements of magic realism. They echo strongly of the Colombian melding of elements of history, mythology, religion, spirituality, nature, character and colour of this varied country; and remind me of the work of another Colombian-born elder statesman, the writer Gabriel García Márquez.

On the two days on which I visited, the museum was very quiet with only a few visitors and it was easy to enjoy the art at my own pace.

Outside in the Plaza Botero, however, it is a different story, and you see the cultural vision of the city fathers being played out on the street. People play, rest, talk, text and kiss in the shadow of the bronzes and the art is an interactive element in a city busy re-imagining itself.



Left: Fernando Botero, *Rapta de Europa*, 1991, Bronze

Master Class series for Aboriginal and Torres Strait artists

Vicki Salisbury
Director, Umbrella Studio

An identified priority for Umbrella Studio is to facilitate skill development programs and vital opportunities for urban-based contemporary Indigenous visual artists. In 2007, internationally known contemporary artist, Gordon Hookey (originally from North Queensland), completed a five week residency in the Studio downstairs. During Hookey's residency, Umbrella facilitated an Open Studio workshop which encouraged a wide range of artists, students and community members to participate, and experiment with new mediums, while enabling individual artistic expression of highly charged social issues.

The reality of diaspora for Aboriginal and Torres Strait Islander people is highlighted by the demographics of Townsville, where approximately 15% of the regional population is Indigenous, which is significantly greater than the national population average (Tsv. Bulletin, 24.1.08). In 2006 Dr Carl Neuenfeldt, Lecturer at Griffith University, wrote that over 26,000 Torres Strait Island (TSI) people live outside the Torres Strait, and in Townsville the TSI population is significantly greater than in the Torres Strait.

Over the next four years, Arts Queensland will spend nearly 11 million dollars under the new Backing Indigenous Arts (BIA) initiative. The funding has been allocated to Far North Queensland from Cardwell's Giringun Land Corporation to build new art centres in remote communities in the Cape. In addition, Cairns has benefited significantly and will receive over two million dollars for arts infrastructure. Major renovations will be carried out to an existing shed for an exhibition space to be used for an annual Indigenous Art Market, while another existing facility in Cairns will also be revamped into a printmaking centre.

'Arts Queensland will spend nearly 11 million dollars under the new Backing Indigenous Arts (BIA) initiative.'

Vicki Salisbury put forward the case to Arts Queensland that some funding should be made available to support the professional practice of Indigenous artists, living and working in urban/ regional centres, such as Townsville. There are few art centres for urban Indigenous artists in this region, and outside the Barrier Reef TAFE, limited opportunities exist that target the professional development of urban-based, contemporary Indigenous artists.



Alick Tipoti

Twenty years ago, Umbrella Studio began as an artist-run initiative for print makers; one of the original five founding members was Judy Watson. Returning to our foundation of print-making, Umbrella Studio will fill some of the gap for urban-based Indigenous artists by providing a series of Master Printmaking classes for Indigenous artists who live and work in the Townsville region.

Umbrella's BIA submission to Art's Queensland was successful and will fund three internationally renowned Indigenous printmakers to facilitate workshops for our local emerging Indigenous printmakers. In

June, Umbrella Studio will host lino-print master, Alick Tipoti, from the Torres Strait, Cairns-based artist Arone Meeks will conduct a mono-print series, and, in November, Australian National University lecturer/artist Danie Mellor will teach collograph techniques. The objective is to expand the parameters of contemporary arts practice in Townsville through a program that is critical to the development of local Indigenous artists. These three Indigenous facilitators will inspire free-spirited experimentation utilising new methods and mediums that move artists towards innovative contemporary arts practices. Master-class facilitators will also present artist talks for Umbrella Studio members and the local printmaking community.

The Artists' Garret Resale Royalty Rights

Jeff Guy

"The Rudd Labor Government has announced \$1.5 million over three years in the 2008-09 Budget to support the establishment of a resale royalty scheme for visual artists, Minister for the Arts, Peter Garrett, said today.

Mr Garrett said the initiative is designed to fund the start-up and initial costs for a collecting agency to set up the necessary infrastructure to collect royalties and return them to the artists.

"A resale royalty scheme will provide further recognition of the critical contribution artists make to our identity, community and economy. The scheme will provide artists with proper recognition on their ongoing rights in their work and will provide a potential additional source of income.

"This scheme will bring Australia into line with similar resale royalty arrangements operating in the United Kingdom and

Europe and will embody the recognition that visual artists' rights extend beyond the first sale of an artwork," Mr Garrett said.

In line with overseas schemes, an independent collecting society will be appointed to administer the scheme. It is anticipated that an open tender process will be conducted in the second half of 2008 to select an appropriate organisation.

Mr Garrett said the scheme would reflect the particular characteristics of the Australian art market and maximise the benefits to artist."

(Media Release ENV09, The Hon. P. Garrett, MP, 13 May 2008)

Background

The right to a royalty on the resale of visual art (i.e. *Droit de suite*) first appeared on the legislative canvas in France in the 1920s apparently to assist the widows of artists killed in the 1914-1918 War¹. Public support had grown for such a right since the 1860s following stories of the widow and children of Millet living in abject poverty, while his work *The Angelus* was resold for a record sum. Since then the resale royalty has gained currency in many EU countries, Latin America and even in California. The royalty regime was introduced into the United Kingdom in 2006 following a directive from the EU.

In Australia, agitation for a resale royalty arose due to the plight of Indigenous artists whose works, in some instances, fetch astronomical amounts on resale. Clifford Possum's work *Warlugulong* was purchased by the Commonwealth Bank for \$1200 in 1977. It was resold thirty years later for the princely sum of \$2.4 million. So in Oz, the emotive imagery is not so much of the starving artist in the garret as it is of the starving artist in the gunya.

When the scheme is introduced it is likely to be by way of amendment to the *Copyright Act* and therefore the right to a royalty will persist for the life of the artist plus seventy years.

Some Issues

Putting aside the question of whether such schemes should exist at all and arguments about whether they dampen the art market (an argument from art dealers and auction houses), an issue has been whether the royalty should only favour saleable artists or whether the revenue generated should be used to support the general community of struggling artists. Statistics from Australia indicate that the income of art professionals has been steadily falling while the income earned by commercial art galleries has increased rapidly. A 2003 report indicated that of the 1,063 artists surveyed, 50% earned less than \$7,300.00 annually from their art and only a quarter worked principally as artists. However, income earned by commercial galleries increased from \$87.3 million in 1996 to \$131.8 million in 2000. Sales of Indigenous art at auction houses increased from \$181,000 in 1991 to \$6.1 million in 2000.

In France statistics show that in 1996, 70% of royalties from *Droit de suite* went to heirs of just seven artists, including the estates of Matisse and Picasso. It has been said that had resale royalties been available in Australia in 2003, five artists would have received 24 - 39% of the royalties.

A further concern is whether the right to a royalty on resale should only apply to "traditional" forms of art, such as paintings

and drawings, or whether a wider definition should apply. Under the *Copyright Act* "Artistic work" means:

- (a) a painting, sculpture, drawing, engraving or photograph, whether the work is of artistic quality or not;
- (b) a building or a model of a building, whether the building or model is of artistic quality or not; or
- (c) a work of artistic craftsmanship whether or not mentioned in paragraph (a) or (b).



Many overseas jurisdictions have confined the right to traditional forms of art. In the Resale Royalty Bill proposed by the ALP in 2004 "Artistic work" was said to mean a 'painting, sculpture, drawing, engraving or photograph' and 'works of artistic craftsmanship'. The final words are very broad and may lead to difficulties. The question of whether an object is of artistic merit is often a matter for the eye of the beholder and it might be inappropriate for judges to be burdened with determining as to whether some piece of furniture has artistic merit.

Should the royalty only apply to public sales of art (i.e. at auction or through galleries) or should it also apply to private sales?

The legislation proposed by the ALP in 2004 confined the royalty to public sales. A difficulty with this approach is that it will encourage collectors to sell their art privately.

There is also debate about the price threshold to be reached before the royalty applies and as to whether there should be a cap on the royalty payable. The scheme proposed by the ALP in 2004 involved a royalty of 5% payable on all acts of resale of an artistic work in Australia through an art market intermediary.

Alternatives

The German scheme for collection and distribution of resale royalties may provide an equitable and efficient model for Australia. Established in 1965 the German scheme encompasses

directly to the relevant artist or by way of an annual lump sum payment covering all sales made during the year. Eighty percent of royalties are paid by the lump sum method. After administrative expenses, the artists receive 80% of the net with 10% paid to a fund for "artists in need". The other 10% is utilised to foster and support contemporary fine art through competitions, exhibitions etc. The German model balances both the rights of the artists and support for the arts generally. In 2002, general receipts from resale royalties in Germany amounted to €3.8 million⁴.

A new tax?

There are concerns that the compulsory payment of a percentage to a fund will seem more like a tax than the recognition of a property right benefiting the original artist. The prospect of another tax on art in addition to GST and Capital Gains Tax could be seen as having a negative impact on the public sale of art. This could be solved by abolishing GST on all sales of artwork and by imposing a statutory royalty of 10% in its place. Five percent could be directed to the relevant artist during life while the other 5% (10% after the artist's death) could be directed to the general support of less well-known artists and the encouragement of artistic endeavour generally. If the Government persists with the simplistic approach adopted in its 2004 Bill, then the scheme will only enhance the income stream of well-established and successful artists, and their heirs. It will also enhance disputes over their estates. Prominent artists are already able to insist that *Droit de suite* clauses are inserted into private contracts when they sell their art. The struggling artist does not have that bargaining power.



Clifford Possum, Warlugulong, 1977

an inalienable right transferable to heirs and continuing for seventy years after the artist's death. The royalties are calculated on the gross sale price of any work of art, including commission, fees and taxes. The minimum sale threshold is approximately €51.00 and the royalty applies to both public and private sales (although in practice it is only enforced on public sales). Since 1980 payments from dealers and auctioneers are collected by one independent body and then transferred to another after the deduction of costs. The royalty, set at 5%, can either be paid

arts entertainment technology design media sports

'servicing those who create'

- copyright
- authors' rights
- trademarks
- registered designs
- patents
- royalties
- licensing

BOULTON CLEARY & KERN LAWYERS

Intellectual Property Lawyers

BCK

For all IP needs call Jeff Guy @ BCK

T (07) 4772 9200 F (07) 4772 9222 bck.lawyers@bck.com.au www.bck.com.au

The Ampersand Heretic

A Little White Space's First Birthday celebration

Jacqui Stock

The Ampersand Heretic, an exhibition devised by Shane Keen and Angela Hughes, created the backdrop for A Little White Space's (ALWS) first birthday celebration.

The gallery space run by Jeanette Hutchinson and Erwin Cruz and hosted by the Brewery on Flinders Mall, celebrated its first birthday with the support of the Townsville arts community on the evening of 29 March 2008.

The night, which required participants to be dressed in decadent white, and of course saw some arrive completely in black, was a Mecca for many patrons and practitioners from the Townsville art scene.

Artist and fashion designer Katelyn Aslett, whose studio is situated on Melton Terrace, added to the festivities by allowing one of her unique designs to be raffled in support of the venue. This was no small thing, and testifies to the popularity of ALWS and the support it has within the community. Many of Aslett's designs were on show on the night and tickets for the item to be raffled – a beautiful sheer white overshirt trimmed with Aslett's signature felt flowers – sold quickly to the appreciative crowd.

Being a Townsville local has been no hindrance to the designer's career. Her work, which features handmade felt designs, is held in exclusive outlets in Sydney's Woolhara, in Melbourne, Fremantle, San Francisco, Lake Tahoe, Singapore, the UK and parts of Hong Kong.

The evening showcased the musical talents of well-known alternative band 'Patchooka' and the energetic soundings of emerging band Marf Loth Loloply, who between them brought an array of great rocking entertainment for the crowd's enjoyment throughout the night.

ALWS is an artist-run precinct that focuses on artists who might otherwise be refused exhibition in more established galleries. The space follows in the tradition of the mid 19th century 'Salon de Refuse' which housed such pieces as Manet's 'Luncheon on the Grass' and allowed art to progress outside the sphere of the acknowledged artistic establishment.

ALWS also echoes such artistic representation as Raw Studio in Melbourne as well as the introduction of *The Yellow Peril* in Melbourne. Such spaces allow artistic expression which may not fall within the traditionally accepted sphere but which still have a message to present.

Spaces such as this also allow artists with limited funding to express themselves. There is no hierarchy, no regimentation; the art itself dictates the space.

Angela Hughes and Shane Keen are both making a name for themselves outside the regime of the traditionally accepted artistic realm, both achieve the unexpected and both bring a sense of excitement to their work.

The Ampersand Heretic is a story that could be said to parallel Earth's history of refusing to listen to their prophets and facing the consequences of their actions. Whether it is a fantastical world of imagination or an example of what might be, the story of Colin Ampersand and his followers fuels the imagination of its viewers.

The gallery has had an amazing first year. In October the venue hosted a short film festival, featuring the work

of artist Jeanette Hutchinson and her film/exhibition *Nocturne of the China Tiger*, which concentrated on the B Grade horror genre. The space has also hosted exhibitions by artists such as Michelle Hall and Mandy Edge, Shane Keen, Natalie Adams, Bernadette Ashley, Xandria Moschella, Jeanette Hutchinson, Jacqueline Jakovljevic, Angela Hughes, Bernadette Boscacci, Erwin Cruz, Brad Craperi and others.

The work is always risky, is always fresh and contains elements of artistic expression, such as graffiti, a genre until recently accepted in only the most avante-guard of arenas, notwithstanding its embracement by such artists as Andy Warhol and his protégé Jean Michéle Basquiat.

One year down and many more to come if the will of the arts community is realised. Conveners Jeanette Hutchinson and Erwin Cruz have given emerging and established alternative artists a space to be proud of and it is no small surprise that the space is booked out a year ahead.

A new set of cabinets have recently been added to the space, which will allow artists to display smaller works, artists books, and wearable art such as jewellery, both in support of the various exhibitions and for the enjoyment of the patronage at The Brewery.

As always, the night was accompanied by the culinary delights of David Hutchinson, who created the celebratory birthday cake, a mountainous cup cake confection, as well as the variety of delightful offerings, sampled by the participants throughout the evening.



The space follows in the tradition of the mid 19th century 'Salon de Refuse'

We may imagine the waves consuming the objects on the beach, disposing of them, hiding them from our sight, yet they remain somewhere in the expanse of ocean for a thousand years or washed up on a distant shore. We feel the ocean as a living organism, giving birth yet just as easily bringing death in the constant cycle of life. We see things that come to pass yet the memories still remain.

Emma Hill's work is that of a tinkerer. Created from junk including a bicycle, car, bed, computer parts and kitchen utensils, Hill has deconstructed then reconstructed an exploration into how the artist's mind operates. The title of her main piece, *Cognate*, *Cognizance*, *Cognition*, is an exploration of process. *Cognate* is the relationship or birth/origin – what and where; *Cognizance* is the knowledge of – the how; *Cognition* is the process of knowing, having knowledge, perception – the why. Hill has collected, arranged, experimented and assembled by an investigation of means, including welding, bolting and riveting. Whether intentional or accidental, her work reflects a similar impression to the inscribed airbrush-on-glass work of Man Ray's, *Dancer/Danger (L'impossibilité)* 1920 (which I had the pleasure of seeing in the Centre Pompidou in Paris, July 2007). Hill has taken a step further than Man Ray by creating a sculptural piece rather than a drawing out of real found junk, making the work more reflective of our time. Without saying, Hill's work makes us vaguely aware of the junk that our consumer society discards on a daily bases.

Janice Kent-Mackenzie's work seems to stand alone in this exhibition, as it is the only work made of new materials and limited to, for the most part, a single 'dirty' medium. However, it links to the other artists work in the exhibition and indeed binds them together. Kent-Mackenzie is an artist who tends to explore the human condition, a theme which her latest works have displayed most effectively.

Titled, *The Ears Have it, Split Personality...or Expanded Man, What were you thinking?* and *How do I know?*, these four clay sculptures are modelled off two of Kent-Mackenzie's friends. The works are



of human heads, vertically cut into slices from ear to ear. Each piece is displayed slightly differently and cleverly portrays the different messages or questions by which the works are titled. The works challenge the viewer to think deeply, examining themselves and those around them. Do we really mean what we say? Do we understand? When we are listening, are we really being attentive? Do people really have split personalities or are they an expanded, more diverse character? These works force us to examine what, who and why we are.

Sue Tilley, Paul Clothier, Vivienne Salu, Emma Hill and Janice Kent-Mackenzie are among the first and are the final Visual and Creative Artists to come out of the Cowshed Theatre Sculpture Studio on James Cook University's western campus. 2008 marks the final year of graduates for students enrolled in the Bachelor of Visual Arts, as the University enters its first year of the Bachelor of New Media Arts. Art students will no longer be taught the practical base of sculpture, as it has been in previous years. It is therefore a wonderful thing to see the old degree come to an end with such a powerful exhibition of works.

Quintin Wood

N.B. Views and opinions expressed in this article may not represent those of James Cook University.

Above, from left: Emma Hill, *Cognate, Cognizance, Cognition*, 2008
Janice Kent-Mackenzie, *How do I know?*, 2008.
Photographs: Quintin Wood

The Blue Art Shop

Now open Saturdays

**10% discount
for students
and all
art societies**

The Blue Art Shop supplies a great range of art products, including Atelier and Art Spectrum paints, Arches and Exotic papers, artist books on techniques in any media, catering to the professional, student and the hobbyist. If it isn't in store, we will do our best to order it in for you.

Adult art classes are also available in oils, acrylics, drawing and watercolour.

The Blue Art Shop
33 RENDLE Street
Aitkenvale Ph / Fax 4779 9928
www.blueart@bigpond.net.au
Mon-Fri 9am -5pm
Saturday 9am -1pm

Threads of Habitat Pinnacles Gallery 17th May – 15th June 2008

It was time for the bi-annual Fibres and Fabrics Association members exhibition, but Pinnacles Gallery curator, Anthony Edwards, insisted on more than another traditional exhibition of quilts and decorative samplers. He, and the then Gallery Director, Louise Allgood, challenged and inspired the members to expand on their 2004 *Fabric of the River* exhibition and attempt a major collaborative installation. Such a collaboration, which has rarely been attempted elsewhere, would broaden possibilities and create an installation that would transform craft into art. With cardboard cut-outs and a physical model of the gallery space to play with, it took only two weeks for a core creative team (Barbara Neunhoffer, Janet Banks, Marion Gaemers and Sharyn Denyer) in collaboration with Fibres and Fabric members to debate and conspire a concept – *Threads of Habitat*.

Over the next six months, approximately twenty women met devotedly every week, to sew, knit, crochet and weave the tangled scrubs, dry gullies, pristine waterfalls and dark, dank rainforests of North Queensland. Others worked at home to create smaller items like leaves, rocks, insects and animals. In all, the installation embodies the craft of over forty members.

It was a collaboration, utilising multiple techniques, that hobbyist and international artists alike have used from both traditional and modern teachings. Some women contributed to almost every aspect of the project, others took on responsibility for a specific feature. So interwoven, overlaid and interdependent was the team work that none of the pieces were given official names except descriptive ones, like green ant nest, patchwork tree or waterfall. It seems the scheme was to work holistically, rather than create a series of works by different people, cobbled to form an installation, with the consensus that recognition would be collaborated and the reward would be seeing it all come together in one complete installation.

The mighty collaboration continued right through the hanging as the installation of un-named and un-attributed works evolved and the gallery space shrank until every wall and crevice was filled. Although it may be possible for needleworkers to specify the materials and techniques used, for the average person, the enchanted forest quickly became a bewildering maze of texture and colour.

The result is pure delight ... from the moment one enters the tangle of twined leaves and vines at the entrance to emerge at the heart of this magical kingdom of crocheted and knitted trees, dripping waterfalls,

quilted monstera, screens traced with lines of poetry, and glimpses of dark, spooky passages through the rainforest. A bush chandelier strewn with leaves and insects fills most of the centre space spreading out to the dry forest where serene spirits of ghost gums hover over a wall of hand-made paper leaves.

The *Book of Trees* sits atop a pile of rocks, guarded by a buttoned snake. Each colourful page depicts a tree or landscape delicately drawn with yarn and thread.

A four-metre waterfall drips layered crystal elegance down to a pool of white rocks not far from a harlequin cascade of leaves spread in free-fall along the whole side of the gallery. Each is wonderful unto itself embraced by its individual design and technique.

On the far side of the dry forest, an illusionary waterfall rushes and tumbles in cheerful harmony to the melody of birds and other wild creatures. From here, one has egress into the interior of the rich darkness of the tropical forest where mysterious hanging pods serve as home to rare birds and shy marsupials.

It would be a struggle to find enough words to capture the detail, colour and eloquence of expression contained in this exhibition. Nor could one begin to number the hours and hours of work that went into its creation or count the stitches and loops, or metres of ribbon, thread and fabric – or even to enumerate all the many techniques that make up the minute detail. *Threads of Habitat* is a real tribute to the artistry, teamwork, generosity and dedication of all the members of Townsville's Fibres and Fabrics Assn – the first textile collective in Australia to incorporate and embrace all the fibre arts including paper and book-making.

It is incredible, and so sad to think that like a play, once the season is over, this installation will be dismantled and unravelled – the magic extinguished. However, Fibres and Fabrics member Marion Gaemers assures that for most – if not all members – the true pleasure and reward in this splendour was “*all about the making*” ... And undaunted they will soon be planning their next project.

It is said that everything has a price, and indeed, so it seems even enchanted forests can be bought. Just enquire with a gallery officer how you might carry off, for yourself, that delicate leaf, rainforest pod or a page from the *Book of Trees* ... Thus for you, the enchantment of *Threads of Habitat* might live forever.

Janice Kent-Mackenzie

Above background: Group installation, photo: Janice Kent-Mackenzie

Installation Artists

Anna Milic
Anne Newton
Anne Trimble
Barbara Bamford
Barbara Neunhoffer
Beryl Bull
Betsy Jackes
Betty Bullard
Birte Muller
Carol Coates
Carol McGill
Christine Church
Diane Cheetham
Dinie Gaemers
Dot Wasley
Gai Gopeman
Georgina Whitchurch
Glenys Davey
Helen Kemp
Janet Banks
Janet Williams
Jessica Wooderson
Joan Brown
Joan Reading
Judy Hunter
Judy Smith
Kathy Sergeant
Kitty Connor
Linda Stubberfield
Lorna Thompson
Lyn Hansen
Margaret Dunn
Margaret Wrethan
Marion Gaemers
Marlene Kronk
Megan Leavy
Nita Besgrove
Nita O'Brien
Paksha Samra
Pam Wilson
Pauline Leeman
Robyn Black
Sally Milburn
Sharyn Denyer
Stina Hasselberg
Sue Davis
Susanne Cullen
Suzanne Green
Valentina Kerr

Piccinini

Patricia Piccinini

Perc Tucker Regional Gallery

4th April - 25th May 2008

The Townsville art community was recently introduced to biological aliens of North Queensland in the exciting and unusual international contemporary art work of Patricia Piccinini. The Perc Tucker Regional Gallery in Flinders Mall achieved the remarkable spectacle by staging the highly acclaimed and long awaited touring exhibition, "A selection of work by Patricia Piccinini", from the brilliant young Australian artist.

The exhibition was a display of Piccinini's recent works and included sculptural forms of hybrid creatures, photography, drawings, mixed media and a video presentation. Three main sculptural works were displayed in the central arena of the gallery on a specifically built and designed raised dais, to allow access to close inspection by the viewer but also to prevent damage from the compelling appeal by the audience to touch the corporeal forms.

Large-scale digital photographs hung on the walls of the surrounding gallery space supported the themes and concepts of family and community from the scenes of ubiquitous urban domesticity. Intimate and sensitive graphite drawings placed adjacent to a biomorphic hi-tech sculpture created a relationship to the idea of love and responsibility between the creator and the created.

Another area of the gallery was curtained off to provide a viewing area for video presentation of *The Gathering*, a looped video installation with audio soundtrack of an urban interior domestic scene and the unbeknown alien inhabitants that emerge from under the furniture while a child is sleeping.

Piccinini brings concepts that are no stranger to Townsville, in the light of her environmental concerns and attention to endangered species, where the community shows concern with protection and preservation of the North Queensland Rainforest and Great Barrier Reef Marine Park. The visual interpretations that Piccinini makes in this regard are unique and disturbing, confronting the boundaries of genetic engineering and the unquestioned hybridisation of technologies trajectoried into consumer society.

As Associate Professor Richard Murray, Dean of The School of Medicine and Dentistry at James Cook University, commented when he opened the exhibition, the process of birth and gestation brings an encounter with the visceral qualities of blood, membrane and tissue, together with the ethics of medical progress. Piccinini declares herself in favour of progress: "Strangely, I am a firm believer in 'progress' – which I understand to mean the idea that the world my children will inhabit will be a better place than it was when I was born". (Fernandez-Orgaz, 2007)

However, as critic Linda Williams observes, Piccinini's concern with progress itself raises questions about her ideas and whether the spectacle created takes precedence over her critique of the

subject. As Piccinini declares "the ideas come first" (Williams cited Palmer, 2001). Williams poses, "which ideas? Ideas as by products of spectacle, or from its critique?" (Williams, 2004)

Piccinini's art, however, does not operate in isolation and can be associated with other international contemporary artists utilising the practice of artistic collaboration to maximum effect. There is an immediate visual relationship to the work of British artist Ron Mueck, from the super real effects of his corporeal figures and use of mediums, such as silicone and latex. Theorist Donna

Haraway concurs in the collaboration of artists with professional craftsmen to create what she refers to as "ontological choreography" (Alderton, 2007)

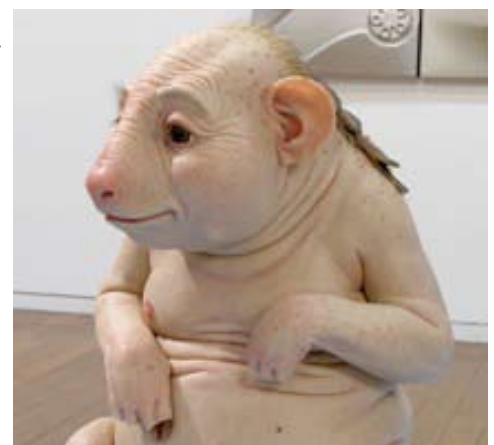
'... no stranger to Townsville, in the light of her environmental concerns and attention to endangered species...'

The Perc Tucker Regional Gallery embraced the opportunity for the local community to share in the creative and thought-provoking experience of Piccinini's work by producing their own Education guide for school groups visiting the exhibition. Within the guide, the convincing qualities of the fictional creatures and inclusive aspects of family are examined as they appeal to children and, in this context, the concept of contemporary art becomes accessible to a much wider audience. To agree with Piccinini's aim for



progress, and to expand horizons for future generations of species, both real and those yet to be realised, an informed environmental conscience is key to responsible creativity. Mary Shelly's, Dr Frankenstein may well speak of creative genius but, for Piccinini, this kind of parenting would leave a lot to be desired.

Rose Morton



Above: Patricia Piccinini, *The young family*, 2003

Right: Patricia Piccinini, *Surrogate*

Scratching The Surface

Margot Laver and Rhonda Stevens

Umbrella Studio

22nd February - 30th March 2008

Meet The Press

Margot Laver and Rhonda Stevens presented a multilayered exhibition at Umbrella Studio in late February and for all of March. *Meet the Press* evolved as an exhibition idea as they worked side by side as fellow printmaking students at Pimlico Barrier Reef TAFE.

Their imagery was inspired by newspaper headlines from the *Weekend Australian*, which were collected over six months and served as titles for their prints. While each artist developed their own style, all of the works on paper were thoughtful and provocative.

The core theme of the exhibition was to 'investigate the power of the press while reflecting on the undercurrents and nuances affecting humanity'. It begs the question of how the average person copes with the current overload of information and the zealous media investigation of minor topics, while some important topics are buried, and how to discern the truth from the 'spin'. Both artists explored their own personal experiences and philosophies, which was reflected in their work.

Laver's works were contemplative and meditative, enticing the viewer to think about older civilisations, core values, and served to remind us of our own humanity and the overriding simplicity and beauty of life. This can be seen in her etchings, focusing on the inner structure of leaves. *Attuned to earth and sky* was a soft ground etching that focused on textures within the negative space around the leaf, while highlighting the central structure of the leaf. The image had been reworked a number of times and each print had a different treatment, reflecting its title. This referenced Laver's concept of the individual effects that communication can have on society.



Her silver-smithing background came to the fore in her work as she included a number of print plates as art works. *Ahead of its time* was a portrait on a copper plate, with imagery that smacked of that famous Mycenaean golden funeral mask. The shape of the face was also suggestive of ancient ceramic pots, featuring stylised portraits from other ancient civilisations.

Contrasted with Laver's more representational works, Stevens presented a series of abstract and textural images. Her palette consisted of earthy tones with strong tonal variations. Many of her prints were composed of two main elements, like two opposing forces vying for position. In her artist statement, Stevens said that her focus was on the underbelly – the constantly changing murky interior – and she clearly touched on this tension by the juxtaposition of elements.

Edging out the wedge created the greatest sense of energy. The top element threatens to descend on the lower element, which appears to be moving off the left side of the canvas. Given that



her works centred on images of threads and fabric, there was a delicate balance between light and dark and light and heavy.

For this exhibition, Stevens posed the questions, "Are we becoming alienated? How do we make sense of self as turbulence abounds?" Stevens answered this with her images that depicted elements that met and intertwined, signifying that there was an opportunity to make sense of our world – that sometimes, things happen beyond our control, where ends met, threads intertwine, and a common ground can be found.

While frame sizes, content, and media varied, the concept of Laver's and Stevens' work unified the exhibition. This was further deepened by the artists creating prints by means of a layered process, reiterating the layers of meaning within their work.



Laver and Stevens also made a collaborative video that commented on the humanity, which can be found amidst the turbulence, from the latest headlines.

The exhibition was thought-provoking and provided viewers with beautiful images.

Mandy Wildheart

Top: Rhonda Stevens, *No matter the language it's the brotherhood that counts*

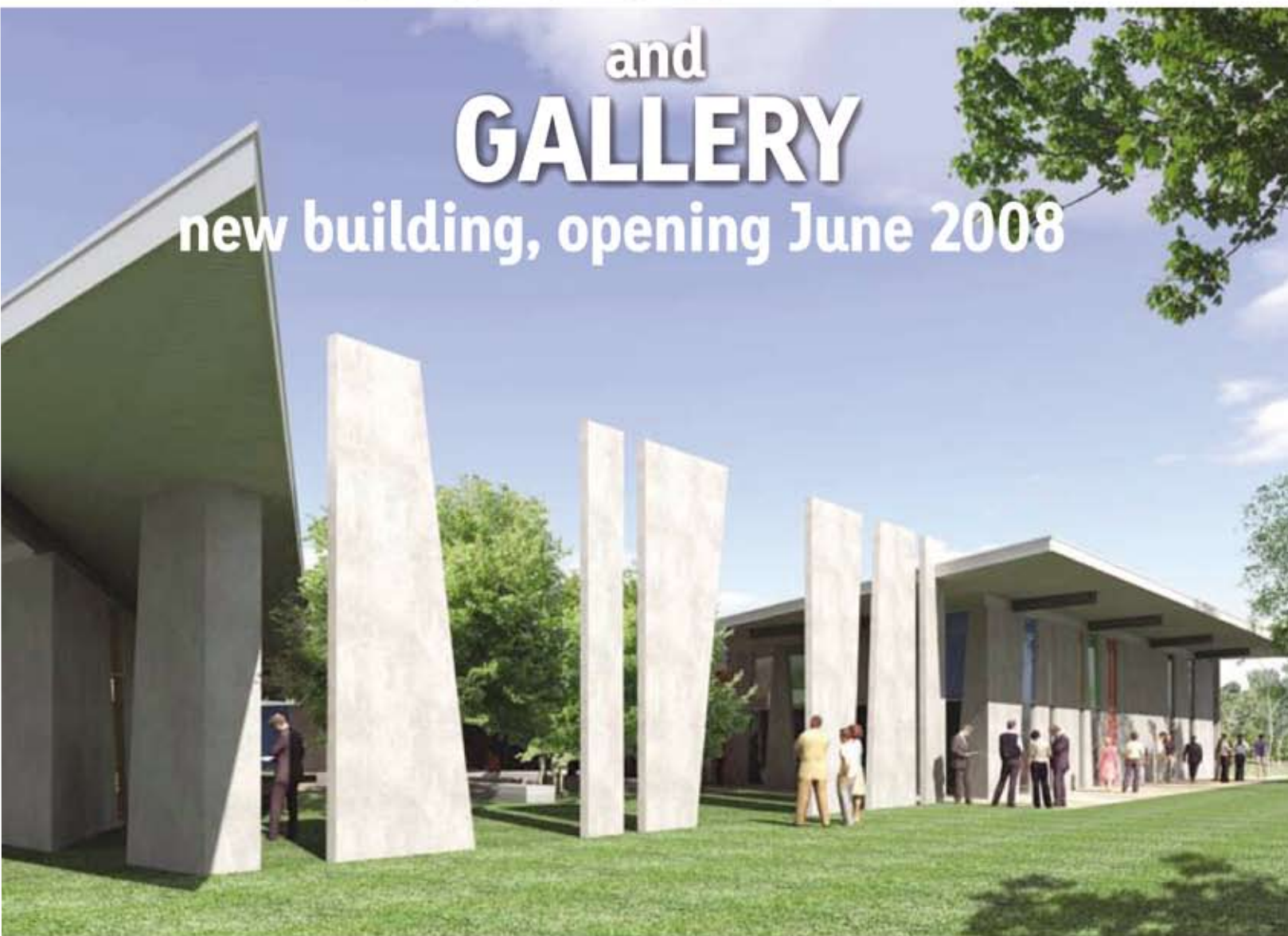
Left: Margot Laver, *A head of its time*, copper plate, clear finish, etching with aquatint

Right: Margot Laver, *Submerged by the past*, etching with aquatint

SOCA

**James Cook University
School of Creative Arts**

and
GALLERY
new building, opening June 2008



Offering contemporary curricula at undergraduate and postgraduate levels, allowing creative artists an opportunity to flourish in an environment of traditional and new media, within cutting edge spaces and learning environments.

- Diploma of Creative Arts
- Bachelor of Creative Industries
- Bachelor of New Media Arts
- Honours degrees in Music, Visual Arts, Theatre, Photography and Communication Design
- Graduate Diploma of Creative Arts
- Master of Creative Arts
- Master of Music
- PhD

creativearts@jcu.edu.au
www.jcu.edu.au/soca
1800 246 446





Open Studio with Gerald Soworka

Bookings Essential ♦ 14 July - 1 Aug 08

Life Drawing Workshop with Gerald Soworka

Bookings Essential ♦ Sunday 27 July 10 - 4pm

From Object to Desire - The Hunter Brothers

Exhibition Duration ♦ 7 Aug - 14 Sep 08

www.umbrella.org.au

482 Flinders St Townsville 4810

9-5pm Mon - Fri & 9-1pm Sun

4772 7109

